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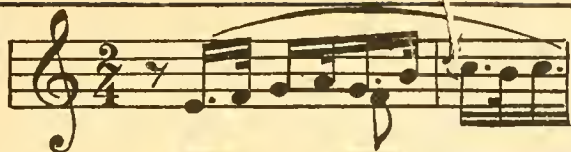
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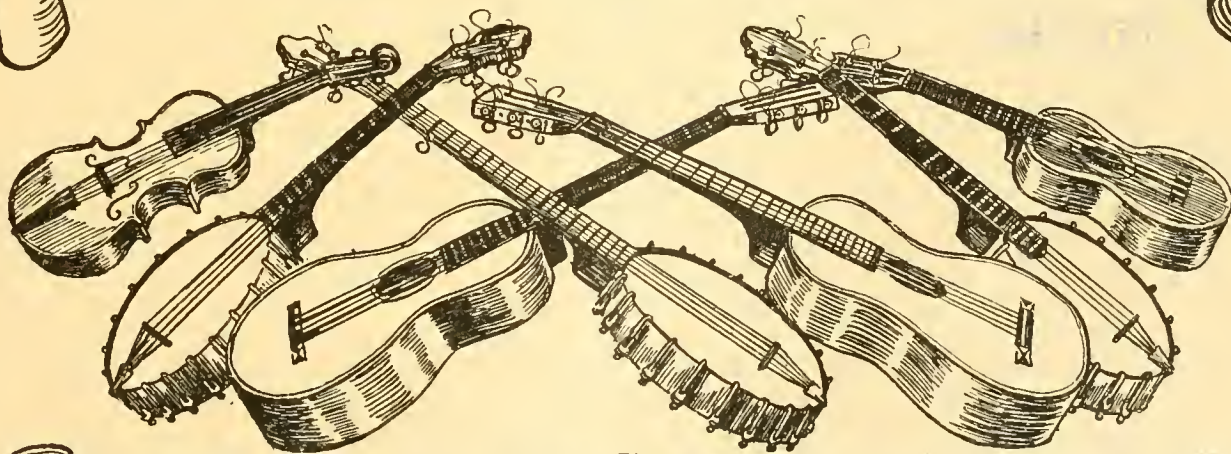
PARAMOUNT Method

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TENOR-BANJO

BY

WM. FODEN



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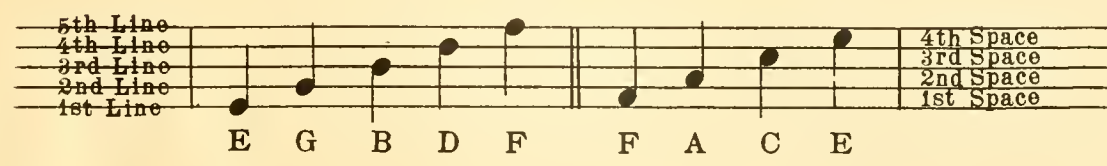
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Rudiments of Music

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Musical notation is composed of various signs and characters. The first to be noticed is the staff, consisting of five parallel lines and the spaces between them. On the lines and in the spaces, characters called notes are written to represent the sounds.

The Staff and Notes

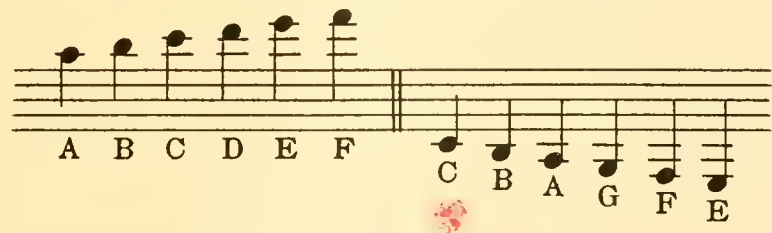


Immediately below and above the staff are the following two notes, D and G.




Higher and lower pitches, or sounds, than the above, are represented by short lines called leger or added lines, written above or below the staff.

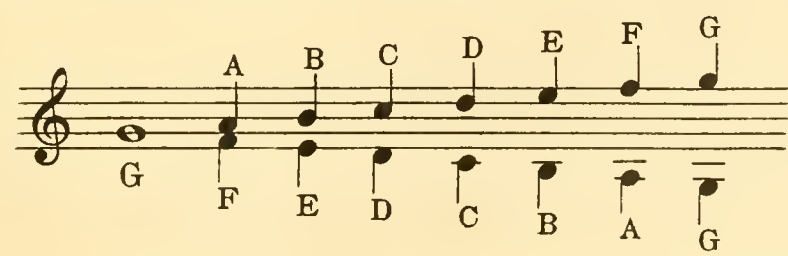
Leger Lines and Notes



The notes are named after the first seven letters of the alphabet and are employed over and over again; and when written in regular succession, with the first note repeated— after the seventh, a scale of eight notes will be formed; thus: A, B, C, D, E, F, G, A. Any one of the first seven letters may be the first or beginning of a scale; as: C, D, E, F, G, A, B, C.

Treble Clef

The Treble Clef, made thus , is always placed at the beginning of compositions for this instrument. It establishes the note G, on the second line of the staff and from it, all other notes are determined; either ascending or descending, as in the following example.



The Time Value of the Notes and Rests

The value or duration of the notes and rests are represented by the following characters

The Different Notes and Rests



Dotted Notes and Rests

The time value of any note or rest is increased one half when followed by a dot.

A second dot adds half the value of the first dot. Rests indicate silence.

Dotted Notes and Rests and their equivalents

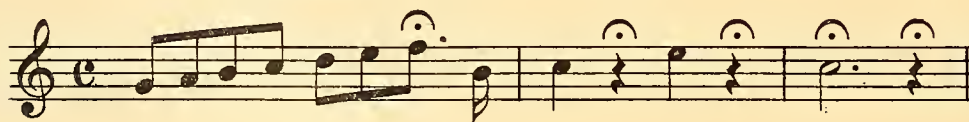


The Tie \frown , placed over or under two or more notes on the same degree, signifies that only the first is sounded and the others heard from its continued vibration: as in the above examples.

The Pause or Hold

Made thus \circ , when placed over notes or rests, denote that they are to be held beyond their regular time.

Examples of the Pause



Bars – Measure

Bars are perpendicular lines drawn across the staff for the purpose of dividing the notes into measures of equal duration of time. Double Bars denote the end of a part or strain. Dots placed before a double bar indicate that the part is to be repeated.

Example



Examples of Double Sharps and Flat Rests



A note that is double sharp or flat is restored to a single sharp or flat by writing a natural and a sharp, or a flat, as required, before the note. To entirely cancel a double sharp or flat, a double natural (nn) is placed before the note.

Examples



Time

Time is the division of the different notes, or notes and rests, into measures of equal duration. A measure can contain any denomination of notes and rests, but the sum total in value must be the same in all, as long as the time remains unchanged. The time is marked at the beginning of a piece of music, by figures or signs to indicate the quantity in each measure; as in the following examples.

Examples



INSTRUCTION FOR THE TENOR BANJO

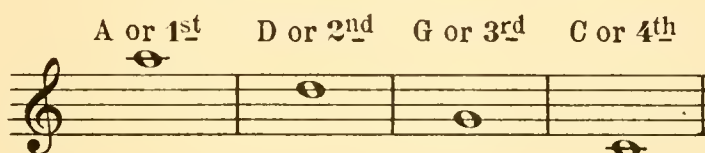
The Strings

The Tenor Banjo is strung with four strings; the first and second of which are of plain wire, and the third and fourth of wire covered with thin *spun* wire. Their names, beginning with the finest, are A, D, G and C. These are termed the open notes, and in pitch, the lowest of each

string; but by pressing the strings with the fingers of the left hand, close to the metal bars, called the frets, the pitch may be raised.

The following illustration shows the position of the open notes or strings, in their connection with the staff.

The Open Notes or Strings



Methods of Tuning

All notes of the Tenor Banjo are written one octave or eight notes higher than their true pitch, and consequently sound one octave lower when played. In tuning from a Piano, sound the notes one octave lower than in the above illustration for the open strings, and tune each string in unison with its corresponding note; or tune the C or 4th string to a C pitch pipe; then press the C string at the 7th fret, to which tune the G string in unison; next press the G at the 7th fret, to which tune the D string in unison; next press the D at the 7th fret, to which tune the A string in unison. Any one of the strings of the Tenor Banjo may be tuned to the corresponding note of another instrument, and the other strings tuned according to the above method. Tuning by the open strings may be attempted as soon as their sounds can be distinguished. It may here be observed that the tuning and pitch of the Tenor Banjo is identical with that of the Tenor Mandola, and music written for either instrument, is interchangeable, so far as the compass will permit. Also, the tuning or pitch of the strings of the Tenor Banjo, are the same as the Viola in the Violin Orchestra; but the manner of manipulation, the style of writing and the clef used, is vastly different.

Holding the Banjo

The Banjo is played in a sitting position with the lower part of the rim placed on the right thigh and the upper part of the lower edge resting lightly against the body of the player; and held in place by the right forearm resting on the upper edge, a short distance from the tailpiece. The wrist is raised and the hand held over the strings about two inches in front of the bridge.

Position of the Left Hand

On the position of the left hand depends the ease and agility of the fingering. To attain this, place the banjo in the position described for holding it. Rest the ball of the thumb against the middle of the neck; curve the wrist outward, with the fingers extended above the finger-board, ready to press the strings firmly, close to the frets. The left thumb as the movable pivot of the left hand fingering, is always kept on the neck of the instrument; regardless of the movement of the hand or the position of the fingers on the finger-board.

The Pick or Plectrum

The strings of the Tenor Banjo are set in vibration by striking them with a pick or plectrum; the same as used in playing the Mandolin. It is held between the thumb and first finger of the right hand; the flat surface placed lengthwise against the finger, with the thumb gently pressing it and extending horizontally, a little beyond the finger and the pick. The thumb must be flexible, and so placed on the pick, that it may be able to exert full control over the pressure; for on the pressure of the thumb, will depend the force and tonal quality of the instrument. In striking the strings, the pick touches them with the point and never with the side or edge. Whether or not the little finger should rest on the head of the instrument, has been a mooted question; but it is now generally agreed that if it touches it lightly, and moves with the motion of the hand, and *does not* remain stationary, it is allowable; especially when playing on the first and second strings. The other fingers of the right hand are slightly curved and loosely held under the palm.

Plectrum Strokes

There are only two plectrum strokes—down and up; but these two strokes are capable of many variations in their order of following each other. In playing single down strokes, the hand is held at an angle so that the plectrum after striking may fall against the next string. With single up strokes, the hand is held at the same angle as the preceding, but after striking, the plectrum *does not* touch or rest against the next string, as with the down stroke. The chief exception to this is when playing inverted arpeggios; then, the hand is turned so that the plectrum can slide from one string to another without being raised. When tremoloing single notes the plectrum touches only the strings on which they occur. The explanation of the tremolo will be found on another page.

Signs

Left Hand

The signs used to indicate the fingering are the common Arabic figures.

- 0 – for an open string.
- 1 – for the first finger.
- 2 – for the second finger.
- 3 – for the third finger.
- 4 – for the fourth or little finger.

Right Hand

The signs given in this Method are the ones commonly used for all plectral instruments.

▢ or Λ, indicates the down stroke of the plectrum.

V or ▣, indicates the up stroke of the plectrum.

▢—▢ or ▢⤿, indicates that the plectrum is to glide from one string to another without being raised.

Miscellaneous

(—) The slur or legato mark written over or under the notes, indicates the tremolo.

(•), A single dot over or under the notes, indicate that they are to be played with down strokes, in a short or detached manner.

① ② ③ ④, A figure in a circle indicates the number of the string on which a note is to be made.

Bar or Barre, means that a finger presses two or more strings at the same time.

(∿) A wavy line before a chord, indicates that it is to be arpeggiated; that is, the notes are played quickly one after another; either down or up, according to requirements.

(/) An oblique line between two notes indicates that a finger is to shift or glide smoothly from the first to the second.

L.H. pizz. "Left hand pizzicato," Sounding the notes by the left-hand fingers pulling on the strings, without the aid of the plectrum.

The following exercises are for the purpose of learning the open notes or strings, and as lessons in $\frac{4}{4}$ or common time; and counted four beats to a measure, one for each quarter note or its equivalent. Down stroke (\sqcap), Up stroke (\vee).

Whole Notes

All Down Strokes

1

Count 1 2 3 4

0 \sqcap 0 \sqcap 0 \sqcap 0 \sqcap

C G D A

Half Notes

All Down Strokes

2

Count 1 2 3 4

1 2 3 4

Quarter Notes

Down and Up Strokes

3

Count 1 2 3 4

1 2 3 4

Eighth Notes

Down and Up Strokes

4

Count 1 & 2 & 3 & 4 &

1 & 2 & 3 & 4 &

1 & 2 & 3 & 4

The four following exercises show the natural notes on each string, as far as the fifth fret. The figures placed before the notes, indicate the fingering; those above the notes, the frets. First practice each exercise with all down strokes, and afterwards with down and up strokes: as marked in the first measure.

Notes on the C or 4th String


Strokes {     }

FRETS 0 2 4 5

1 
C D E F

Notes on the G or 3rd String

FRETS 0 2 4 5

2 
G A B C


Notes on the D or 2nd String

FRETS 0 2 3 5

3 
D E F G

Notes on the A or 1st String

FRETS 0 2 3 5

4 
A B C D

Key of C Major

The scale of C Major has neither sharps nor flats in its construction, and therefore is said to have no signature. In all scales and scale passages, each finger of the left hand remains on the string as placed, until the next string is reached, or a change of position require their removal.

Scale of C Major

All Down Strokes

4th String
FRETS 0 2 4 5

3rd String

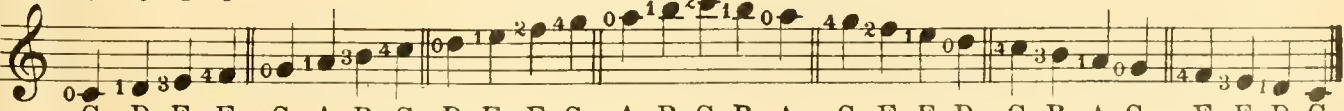
2nd String

1st String

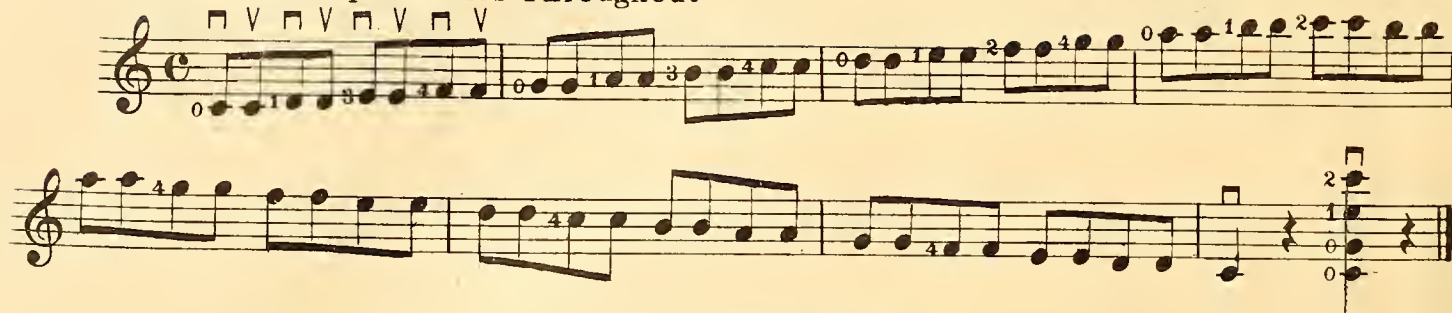
2nd String

3rd String

4th String

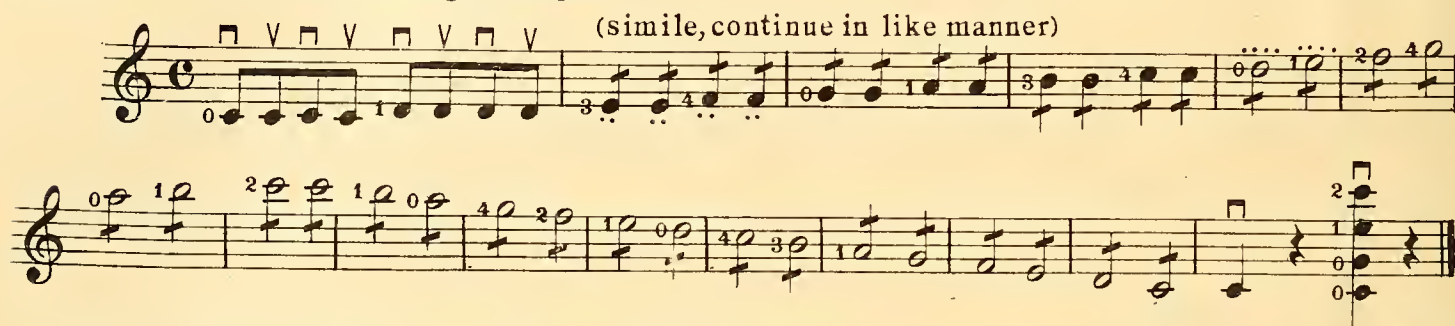

C D E F G A B C D E F G A B C R A G F E D C B A G F E D C

Down and up Strokes Throughout

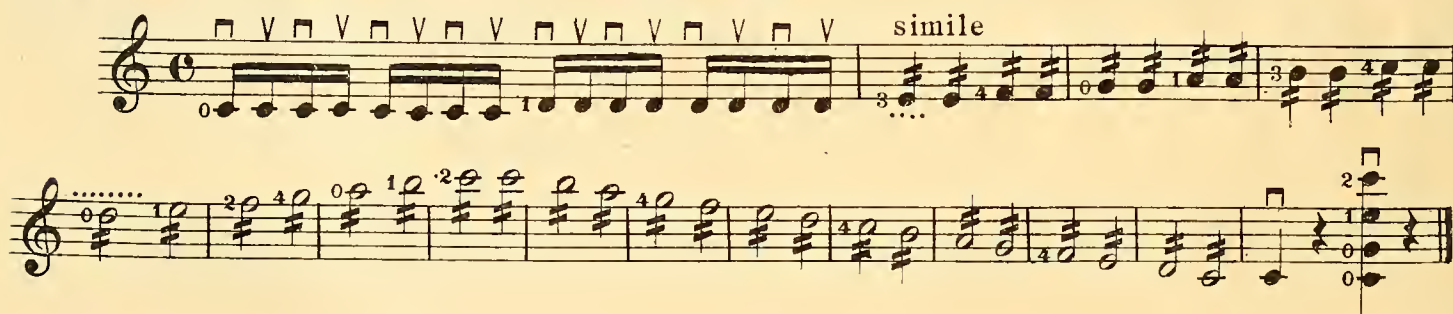


Abbreviations

To abbreviate in music, is to represent the notes by signs, thereby saving space and the labor of writing. A single stroke placed through the stems of quarter and half notes, indicate that they are to be played as eighth notes; viz: two for each quarter and four for each half note: as in the following example.



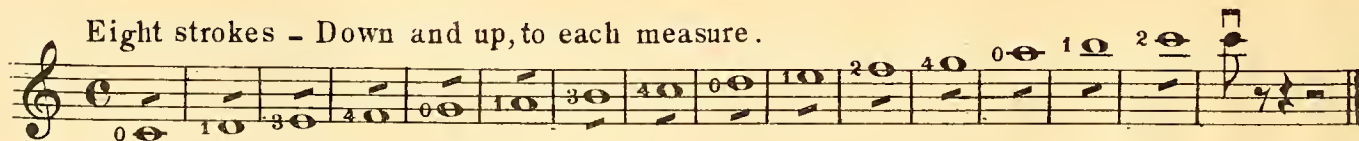
Two strokes placed through quarter and half notes, indicate that they are to be played as sixteenth notes: as in the following example.



To abbreviate whole notes, the strokes or dashes are placed above, or below them: as in the following examples.

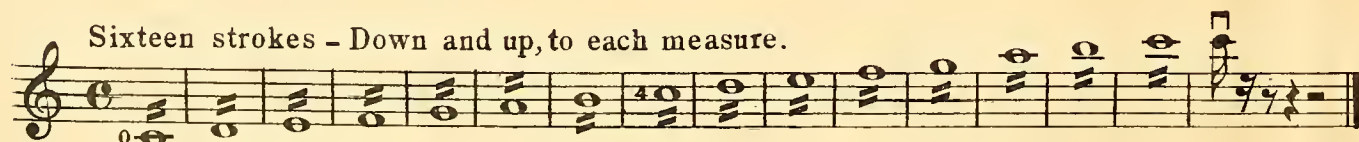
Eighth Notes

Eight strokes - Down and up, to each measure.



Sixteenth Notes

Sixteen strokes - Down and up, to each measure.



Tremolo

By Tremolo is meant a more or less rapid repetition of the same note or chord, and is executed on the Tenor Banjo by striking the strings alternately, down and up, with the extreme end of the pick; using a loose wrist motion. It may be indicated by abbreviations similar to those shown in the preceding lessons, or by the slur or legato mark (—), placed over or under a series of notes. The number of notes or strokes to be played are not counted, but accuracy in the timing of the notes while tremoloing, must be carefully observed, and if properly done, the strokes will take care of them selves; for example: If a whole note is tremoloed in 32nd or 64th notes, it is perfectly plain that 32 or 64 strokes will be required, accordingly. This being true, it is a simple matter to determine the number of strokes required for any part of that note; "such as the half, quarter, eighth or sixteenth": as in the following examples.

Examples of Various Kinds of Notes, Abbreviated in 32nd and 64th Notes



It must not be inferred from the above, that a rigid adherence to a certain number of strokes is always necessary or even desirable; for in many instances they must be modified to suit particular passages; and in this, experience will guide the performer.

In the following melodies, the tremolo is indicated by the slur mark. Begin by playing each measure in 8th notes; then in 16th notes; and as proficiency is attained, in 32nd and 64th notes. Tied notes are tremoloed for the time value of all thus connected.

1 *Andante*
Slowly
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2 *Andante*
Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3 *Andante*

The small notes in several measures of number four, are played with single down stroke, simultaneously with the tremoloed notes of the melody.

Andante

4

Two four time ($\frac{2}{4}$), is counted two beats to a measure one for each quarter note or its equivalent.

Andante

5

Andante

6

Etudes - Studies

All Etudes are to be practiced slowly at first, increasing the tempo, or speed as proficiency is attained. Carefully observe the various strokes placed at the beginning, or at different points of a composition.

Etude

The first Etude is written on four staves of music. Above the first staff, there are six groups of notes, each with a 'V' stroke above it. The music consists of eighth and sixteenth notes, with various fingerings (0, 1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

Etude

The second Etude is written on five staves of music. Above the first staff, there are six groups of notes, each with a 'V' stroke above it. The music consists of eighth and sixteenth notes, with various fingerings (0, 1, 2, 3, 4) indicated below the notes. The piece concludes with a double bar line.

Triplets

A Triplet is a group of three notes played and counted in the time of two notes of the same value; or one of the next greater value. They are distinguished from other groups by having the figure (3) placed above or below them. Various strokes are used in their execution. The following examples show some of these strokes.

Etude

Strokes { 





In the following example strike alternately down and up, excepting when ascending to another string. With the descending portion, strike strictly down and up.

Etude

The musical score consists of six staves of music. The notation includes various guitar-specific techniques and markings:

- Staff 1:** Features a series of triplets (indicated by '3' over groups of notes) and a 'slide' marking over a descending sequence of notes.
- Staff 2:** Continues the melodic line with more triplets and a 'slide' marking.
- Staff 3:** Includes a 'pick' marking and a 'slide' marking, along with a 'V' marking above a note.
- Staff 4:** Shows a 'slide' marking and a 'V' marking above a note.
- Staff 5:** Features a 'slide' marking and a 'V' marking above a note.
- Staff 6:** Concludes the piece with a final triplet and a 'V' marking above a note.

The notation is written in a style typical of guitar sheet music, with notes, rests, and various markings indicating fingerings and techniques.

Triplets may also be represented by a single note, or notes and rests: as in the following example.

The image displays a musical score for a waltz, identified as 'The Merry Widow' by Franz Lehár. The score is written for two staves, likely representing a piano and a violin or flute. The music is in 3/4 time, as indicated by the '3/4' time signature. The key signature is one flat (B-flat), shown by the single flat symbol on the first line of the upper staff. The score includes various musical notations: triplets (indicated by a '3' over a group of notes), tremolos (indicated by a wavy line over a note), and fingerings (indicated by numbers 1-4). The melody is characterized by a series of eighth and sixteenth notes, often grouped in triplets. The lower staff provides a harmonic accompaniment, featuring chords and single notes. The overall style is typical of early 20th-century Viennese waltz music.

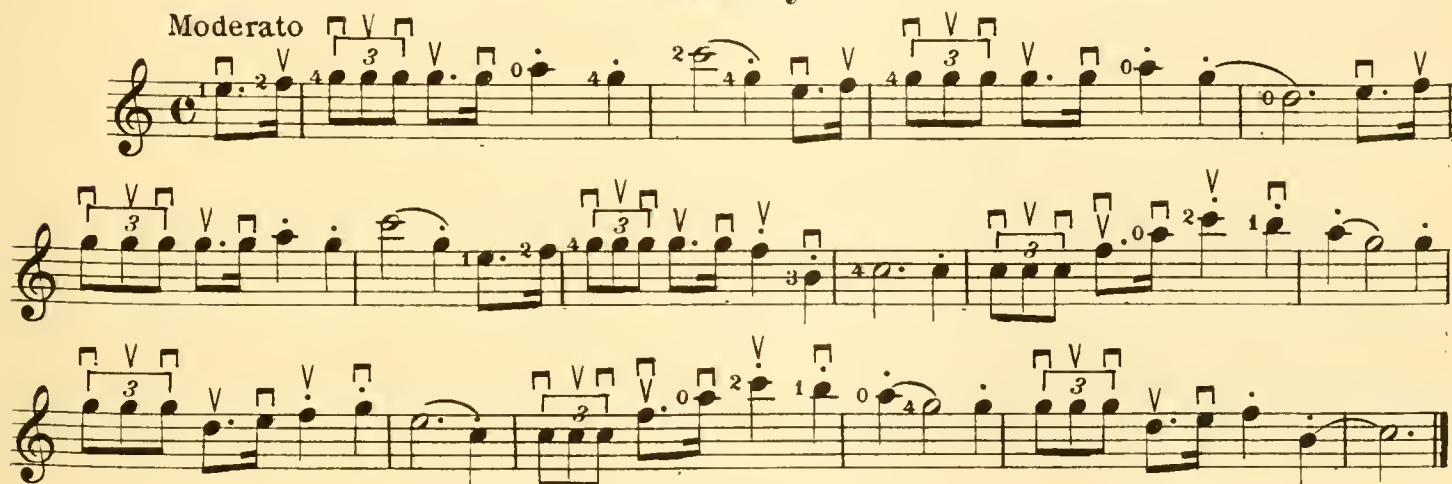
Melody

Moderato



Melody

Moderato



Three four ($\frac{3}{4}$), is counted three beats to a measure, one for each quarter note or its equivalent.

Melody

Andante



Chromatic Scale

A Chromatic Scale consists entirely of semitones or half steps, as from one fret to the next on the banjo Sharps (#) raise, and Flats (b) lower, each a half step, any note they are placed before. The fingering as here given is only one of several.

Scale with Sharps ascending and Flats descending

Melody

Introducing Triplets, Sharps, Flats and Naturals

Moderato

The image displays a musical score for a piece titled "Moderato". It consists of six staves of music, each written in a treble clef with a common time signature (C). The notation is a combination of standard musical notation and guitar-specific symbols, including slurs, triplets, and various fingering numbers (1-4). The music is written in a key with one sharp (F#), likely D major or A minor. The score includes a variety of rhythmic patterns and melodic lines, with some measures featuring double bar lines and repeat signs. The overall style is characteristic of 19th-century guitar music, specifically the works of Niccolò Paganini.

Sparkling Dew Waltz

Tremolo half notes

6th Fret

6th Fret

Fine

6

D.C. al Fine

Sharps - Flats - Signature

Thus far, only the key of C Major has been considered. Leaving the key C, the progression must be to either sharp or flat keys; and in order to preserve the same form and keep the intervals or distance from one note to another, precisely as they are in the key of C, certain notes in each new scale must be made sharp or flat; as for example: if a scale begins on G, all F's must be sharp; if on D, all F's and C's must be sharp; if on F, all B's must be flat; if on B \flat , all B's and E's must be flat; and so on. The sharps or flats placed at the beginning of a piece of music is called the signature. The following table shows the signature and names of all the Major keys.

Sharp Keys

Names - C G D A E B F \sharp C \sharp

no signature. F sharp. F and C sharp. F, C, and G sharp. F, C, G, and D sharp. F, C, G, D, and A sharp. F, C, G, D, A, and E sharp. F, C, G, D, A, E, and B sharp.

Flat Keys

Names - F B \flat E \flat A \flat D \flat G \flat C \flat

B \flat flat. B and E flat. B, E, and A flat. B, E, A, and D flat. B, E, A, D, and G flat. B, E, A, D, G, and C flat. B, E, A, D, G, C, and F flat.

Scale of G Major

To execute the three highest notes of the scale of G Major as here given, the left hand is shifted forward so that the first finger is placed on E, at the 7th fret, the third finger on F \sharp , at the 9th fret, and the 4th finger on G, at the 10th fret; as marked by the figures placed below these notes

Strokes { Tremolo
3rd \square V \square V
2nd \square \square \square \square
1st \square \square \square \square

Fret 4 7 9 10 9 7 5

To shift, is to move the left hand from one position to another on the finger-board; as shown in the two following examples.

Strokes { Tremolo
3rd \square V \square V
2nd \square \square \square \square
1st \square \square \square \square

Etude

1

shift shift shift shift shift

7 7 9 5 7 9 10 5 9 7 5 3 7



Etude

Strokes { Tremolo

2

Tremolo

The musical score for "Tremolo" consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of eighth notes, some beamed together, and rests. Fingerings are indicated by numbers 1 through 4. A "shift" instruction is present. The second staff continues the melody with similar notation and fingerings. The third staff shows a change in the melodic line, with a "shift" instruction. The fourth staff concludes the piece with a final sequence of notes and rests. The score is written in a clear, legible font with standard musical notation.

Niagara Polka

Musical score for "The Girl on the Boat" in G major, 2/4 time. The score is arranged for voice and piano. It includes a key signature of one sharp (F#) and a time signature of 2/4. The score is divided into sections: a main melody, a 6th section, a Trio section, and a 7th section. The Trio section is marked "TRIO" and "D.C. to Fine then Trio". The 7th section is marked "7th" and "6th". The score concludes with a double bar line and the instruction "D.S. to then D. Cal. Ex.".

Chords in G Major



Chord Exercise



Broken Chords



Broken Chords



The following examples show some of the different combinations of the notes and the usual manner of striking them. These strokes, and their exceptions, will be more fully exemplified, in melodies and pieces, as we proceed. Repeat each measure four times.



Ivanhoe March

INTRO.

Shadow Dance

Moderato

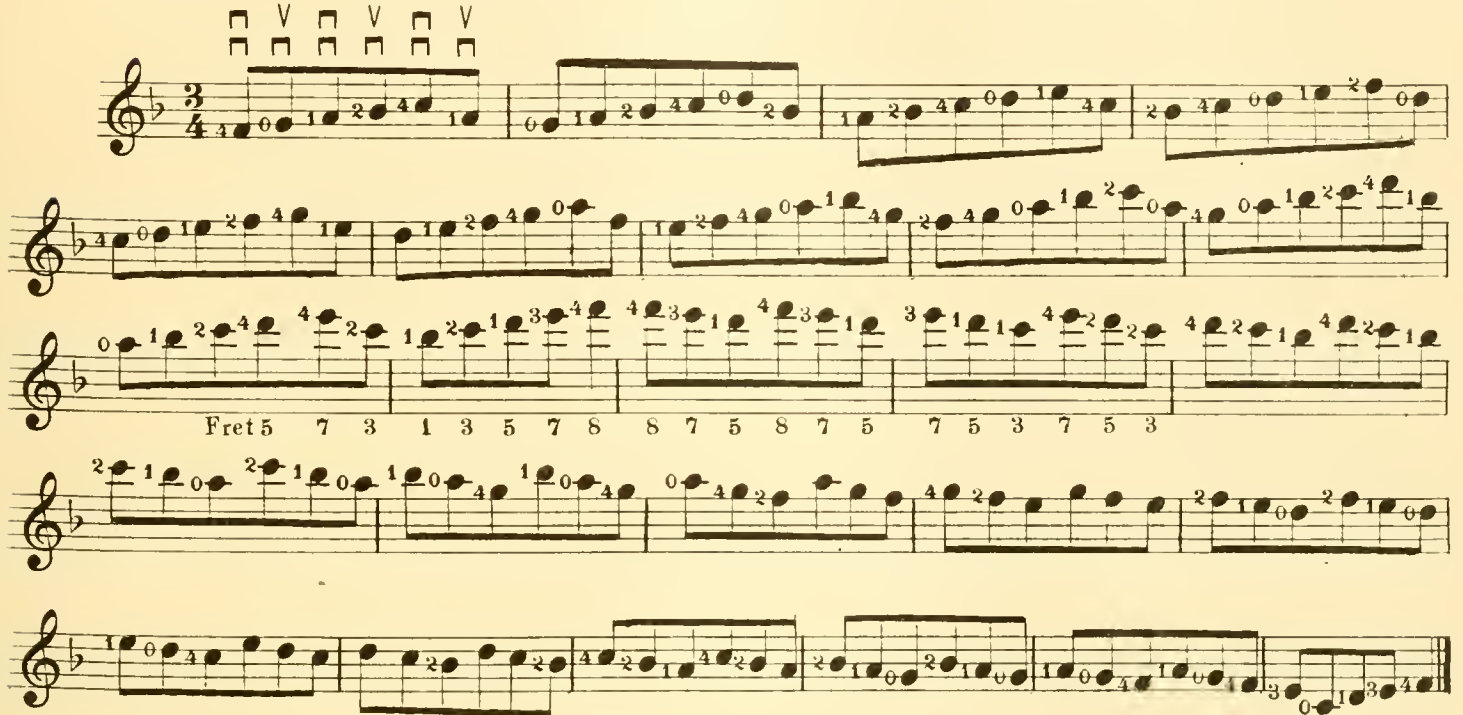
The musical score for "Shadow Dance" is written for tenor banjo in G major (one sharp) and 4/4 time. The tempo is marked "Moderato". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a series of eighth and sixteenth notes, often beamed together, with various fingerings (1-4) and fret numbers (7, 6, 10) indicated. The second staff includes a "Fret 6" marking. The third staff has a "7" marking. The fourth staff has "7", "6", and "10" markings. The fifth staff has a "1" marking. The sixth staff includes the tempo change "rit." (ritardando) and "a tempo" (return to tempo), as well as the instruction "glide pick". The seventh staff has a "4" marking. The eighth staff has a "2" marking. The ninth staff has a "6" marking. The tenth staff has a "4" marking. The score concludes with a double bar line.

Scale of F Major Signature B^b

25



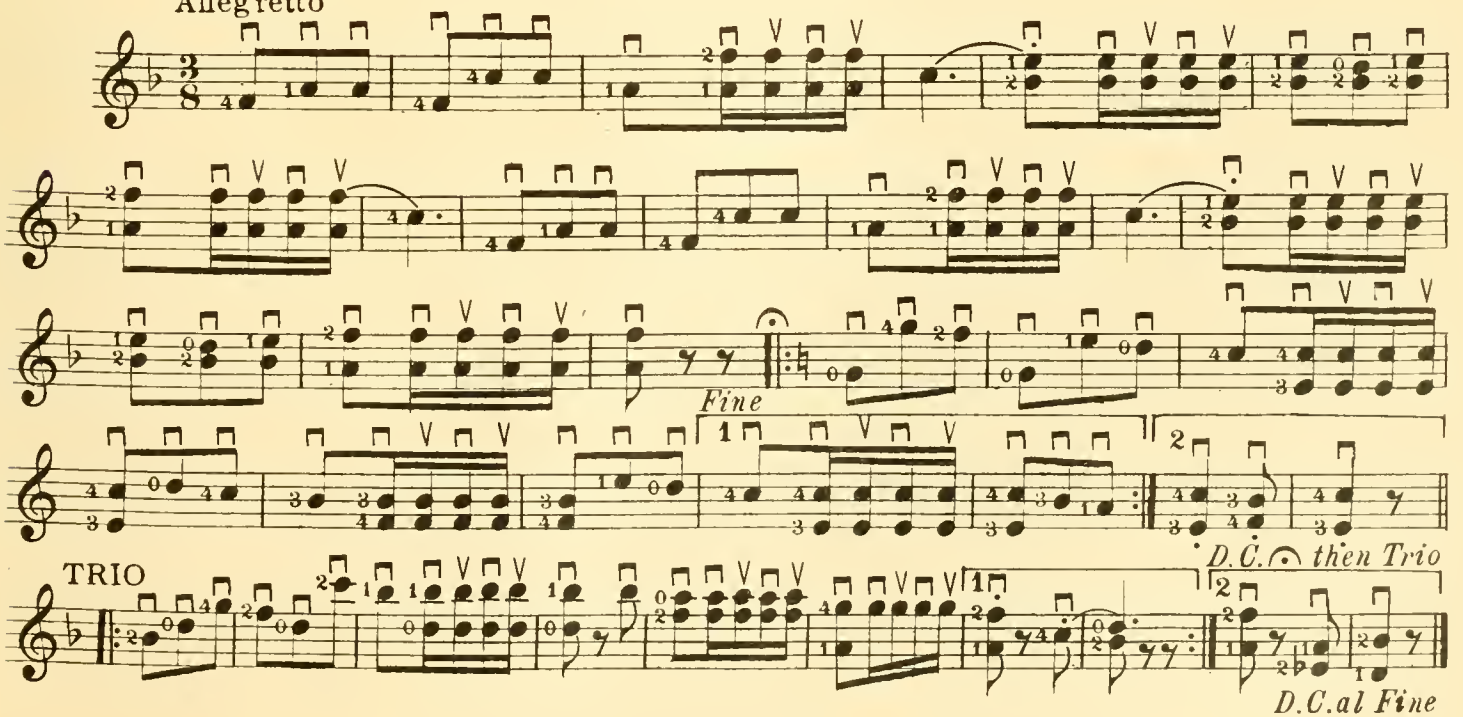
Etude



Three eighth time ($\frac{3}{8}$), has three counts to a measure, one for each eighth note or its equivalent.

Peasants' Dance

Allegretto



Six eight time $\frac{6}{8}$, is counted two or six to a measure, according to the speed. In quick movements, three eights or their equivalent to a count, and in **very** slow movements, six eights to a measure.

Pantalon

{Allegro
{Quickly

Count - 1

Count - 1

Fine

D.C.al Fine

Chords in F Major

[illegible]

Chord Exercise

The image displays three staves of musical notation for the song 'The Rose Tree'. The notation is written in a single melodic line across three staves, using a treble clef and a key signature of one flat (B-flat). The first staff contains the first line of music, the second staff contains the second line, and the third staff contains the third line. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes. Fingering numbers (1, 2, 3, 4) are written above the notes to indicate fingerings. The notation is presented on a light-colored background with a dark border.

Broken Chords

1

Broken Chords

2

Memories

(Reverie)

Adagio
{ Very Slowly

Count-1 2 3 4 5 6

rit. molto

Fine

D.C. al Fine

Minor Scales

Every Major key has a relative Minor, bearing the same signature, and situated a Minor third (three frets on a Banjo), from each other. There are two forms of the Minor Mode; termed Melodic and Harmonic. The Melodic is so called, because it is best adapted to, and most used for Melodies or Tunes; while the Harmonic is more suitable for harmony or chord construction. The Melodic form has the sixth and seventh degrees raised - accidentally, each a half step in ascending; while in descending, these accidentals are canceled and conform to the signature. The Harmonic form has the seventh degree raised - accidentally, both in ascending and descending. In the following table, the Major keys are represented by white notes, and the Minor by black notes. The Minor scales in this work are in the Melodic form, excepting A Minor, which includes the Harmonic; and is given as a Model of that form of the Minor.

Table of Major and Minor Keys

The table shows two rows of musical notation on a five-line staff. The first row is for C Major and A Minor. It starts with a treble clef and a C4 note. The C Major scale is shown with white notes: C, D, E, F, G, A, B, C. The A Minor scale is shown with black notes: A, B, C, D, E, F, G, A. The second row is for F Major and D Minor. It starts with a treble clef and an F4 note. The F Major scale is shown with white notes: F, G, A, Bb, C, D, E, F. The D Minor scale is shown with black notes: D, E, F, G, Ab, Bb, C, D. The notes are grouped by frets: 1st fret (G, A), 2nd fret (A, B), 3rd fret (B, C), 4th fret (C, D), 5th fret (D, E), 6th fret (E, F), 7th fret (F, G), 8th fret (G, A).

Scale of A Minor

Relative of C Major
Melodic Form

The musical notation for the A Minor Melodic Form scale is shown on a five-line staff. It starts with a treble clef and an A4 note. The scale is written in two lines. The first line shows the ascending scale: A, B, C, D, E, F#, G#. The second line shows the descending scale: G#, F#, E, D, C, B, A. The notes are grouped by frets: 1st fret (A, B), 2nd fret (B, C), 3rd fret (C, D), 4th fret (D, E), 5th fret (E, F), 6th fret (F, G), 7th fret (G, A). The notes are marked with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A tremolo is indicated over the first four notes of the ascending scale.

Scale of A Minor

Harmonic Form

The musical notation for the A Minor Harmonic Form scale is shown on a five-line staff. It starts with a treble clef and an A4 note. The scale is written in two lines. The first line shows the ascending scale: A, B, C, D, E, F#, G#. The second line shows the descending scale: G#, F#, E, D, C, B, A. The notes are grouped by frets: 1st fret (A, B), 2nd fret (B, C), 3rd fret (C, D), 4th fret (D, E), 5th fret (E, F), 6th fret (F, G), 7th fret (G, A). The notes are marked with fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A tremolo is indicated over the first four notes of the ascending scale. The notes are marked with circled numbers: (2) under the 6th fret and (2) under the 6th fret of the descending scale.

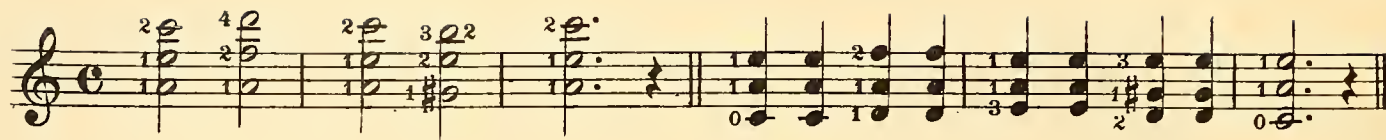
Etude

Etude

Minor Jig

Lively

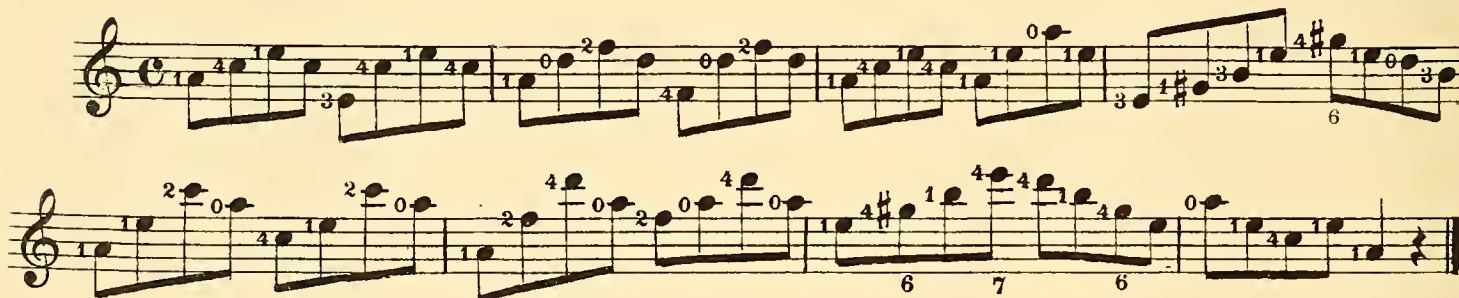
Chords in A Minor



Chord Exercise



Broken Chords



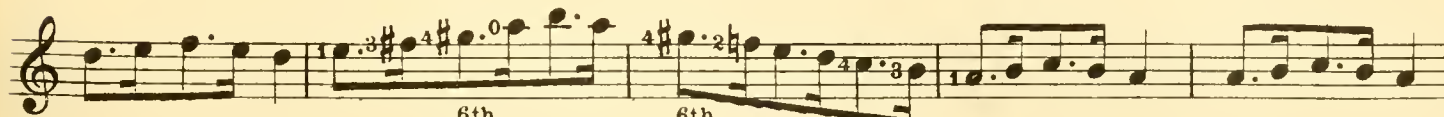
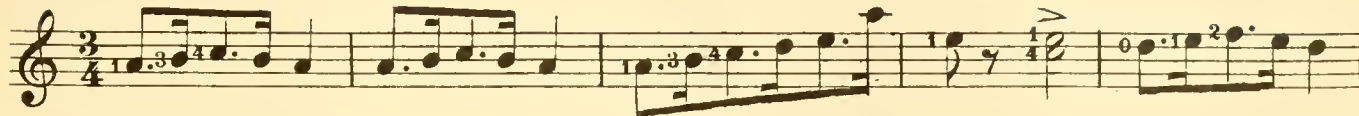
Broken Chords



Oriental Mazurka

A Minor

□ V □ V □



6th

(2)

6th



6th

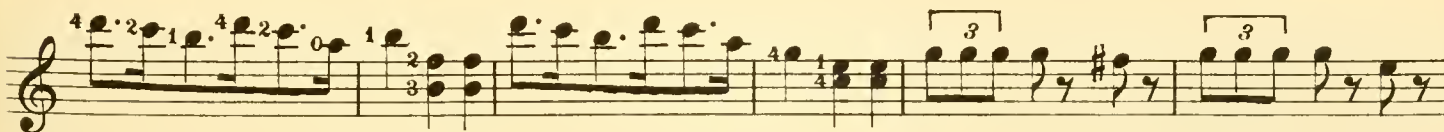
6th

Fine

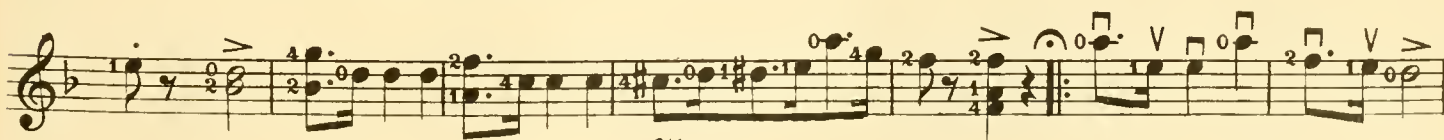
Key of C



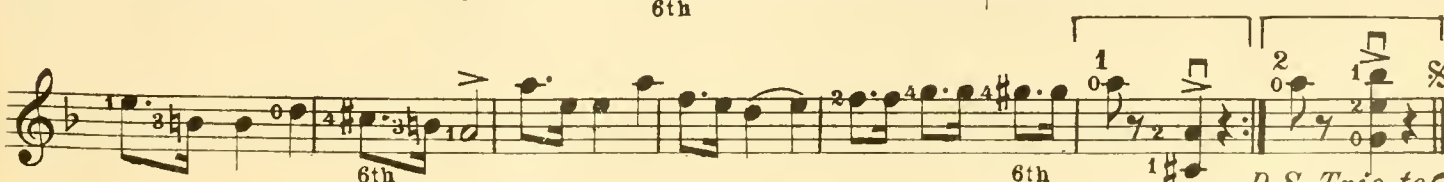
6th

D.C. al Fine
then Trio

6th



6th

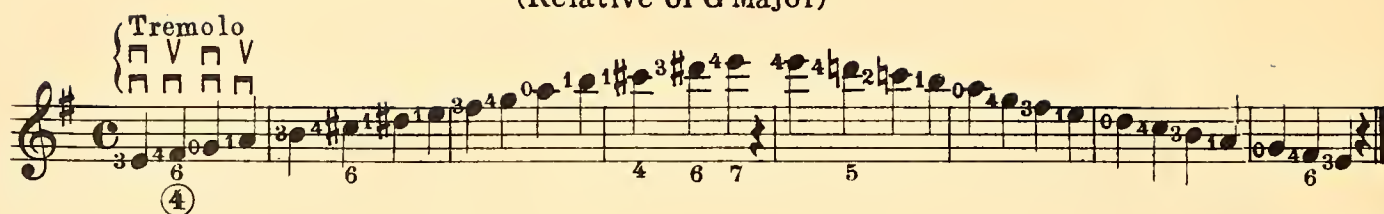


6th

6th

D.S. Trio to
then D.C. al Fine

Scale of E Minor (Relative of G Major)

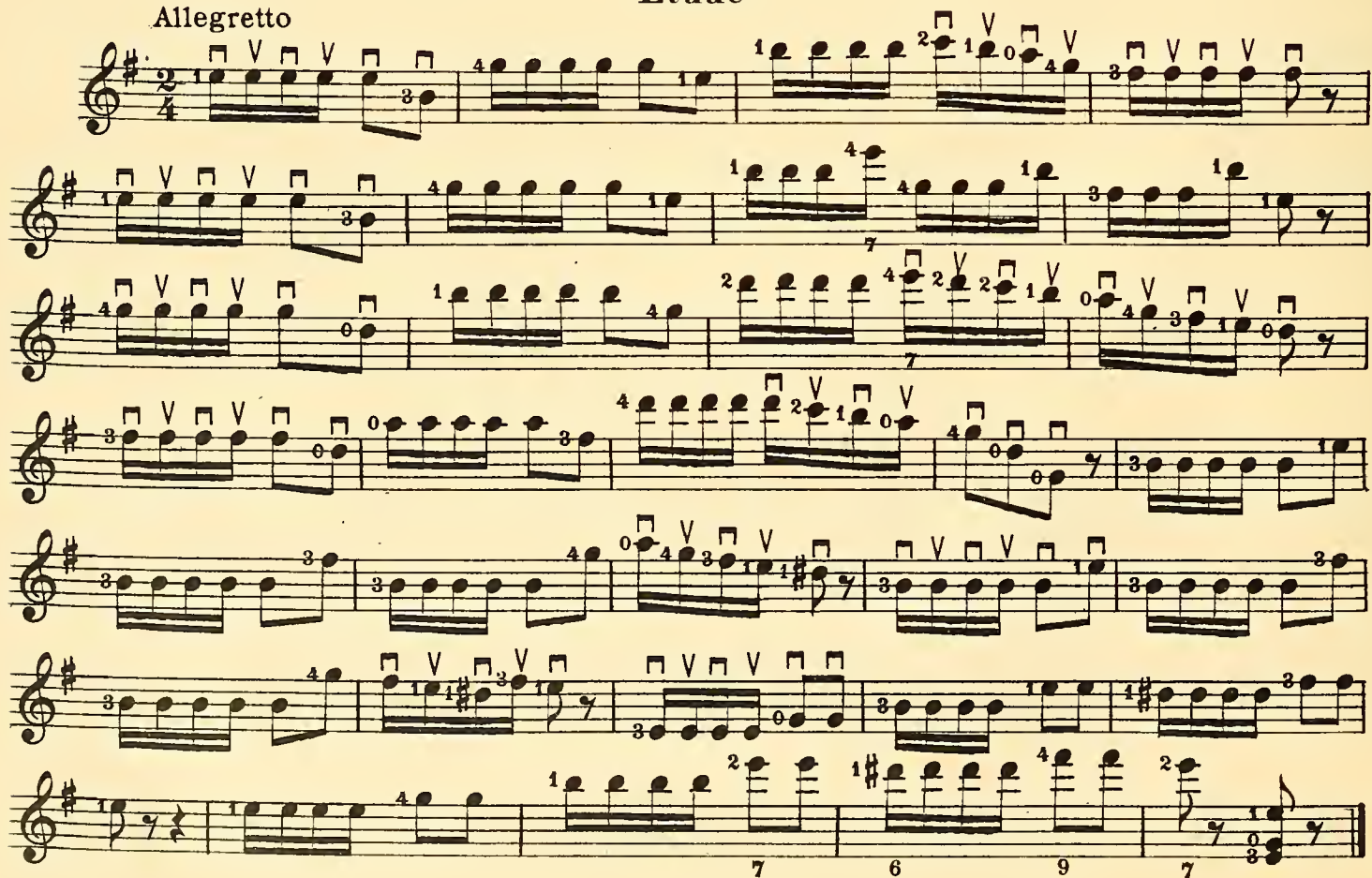


Etude

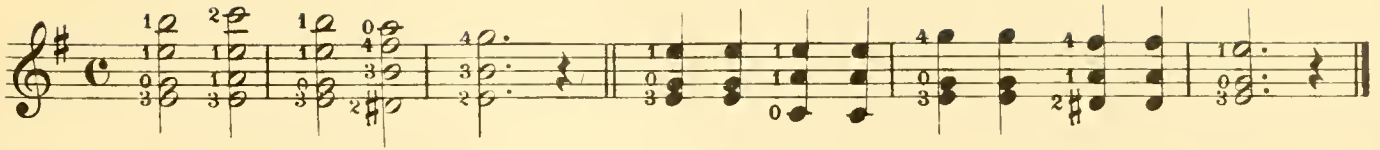


Etude

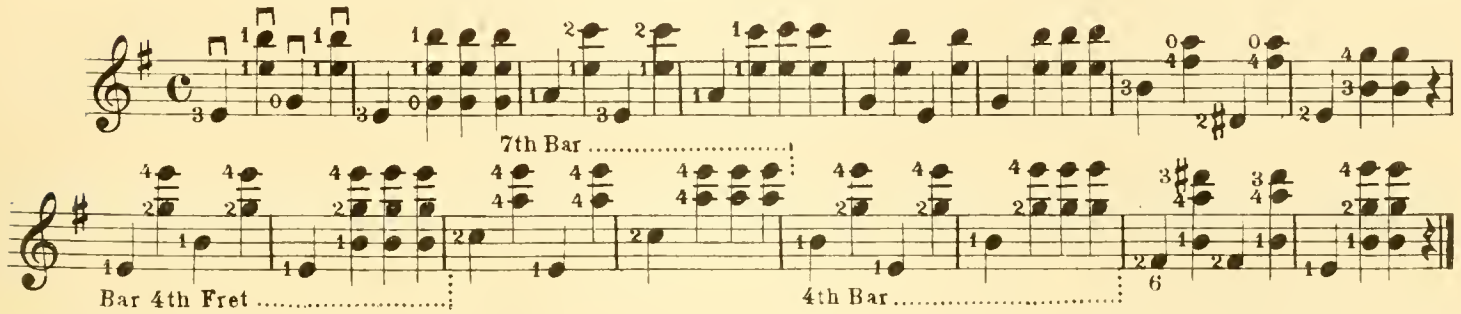
Allegretto



Chords in E Minor (Relative of G Major)



Chord Exercise



Broken Chords



Broken Chords



Harlequin

Allegro

E Minor

The musical score for "Harlequin" consists of six staves. The first staff is in E Minor, 6/8 time, with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The second staff continues in E Minor, with a key signature of one sharp. The third staff changes to G Major, with a key signature of two sharps (F# and C#). The fourth staff continues in G Major. The fifth staff changes to C Major, with a key signature of no sharps or flats. The sixth staff continues in C Major. The piece concludes with the instruction "D.C.al Fine".

Dinah's Song

Moderato

E Minor

The musical score for "Dinah's Song" consists of four staves. The first staff is in E Minor, 3/4 time, with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The second staff continues in E Minor, with a key signature of one sharp. The third staff changes to G Major, with a key signature of two sharps (F# and C#). The fourth staff continues in G Major. The piece concludes with the instruction "D.S.al Fine".

Darkies Frolic

Moderato

E Minor

E Minor

G Major

E Minor

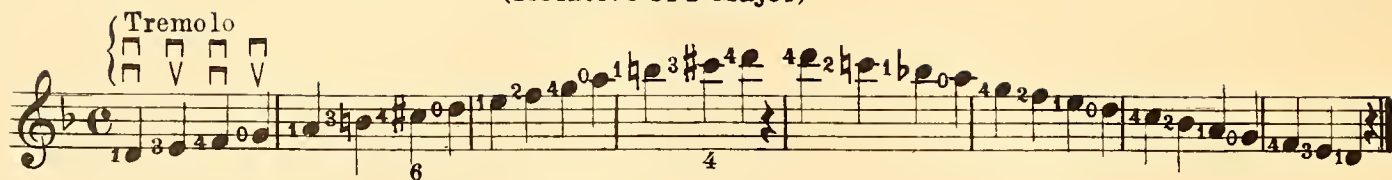
C Major

A Minor

C Major

E Minor

Scale of D Minor (Relative of F Major)



Etude

Count - 1 2 3



Etude

Allegretto



Chords in D Minor



Chord Exercise



Broken Chords






Broken Chords



Accent - Syncopation

In music, accent is the force given to certain notes, and marks their position in the measure. The natural accent, is the periodical, regular recurrence of the accent, and falls of itself without special effort. The expressive accent is used to give more or less stress, on other then the regular accented portions of a measure. The natural accent is never marked, except for the purpose of illustration; but the expressive, invariably by the sign > or ^ . In the following examples, it will be observed, that in $\frac{2}{4}$ time, only the first note is accented. In $\frac{3}{4}$ time, the first and second; the first on one, and a weak accent on two, marked (v). In $\frac{4}{4}$ time, the first and third notes are the accented ones.

Examples

Two four time $\frac{2}{4}$,  — Three four time $\frac{3}{4}$,  — Four four time $\frac{4}{4}$, 

Syncopation

Syncopation is a displacement of the natural accent, by causing it to fall on a part or member of a measure, that regularly is unaccented; and continuing it into the next accented pulse or beat. It is caused by notes of lesser value being placed before notes of greater value; and by tied and dotted notes, beginning on an unaccented pulse.

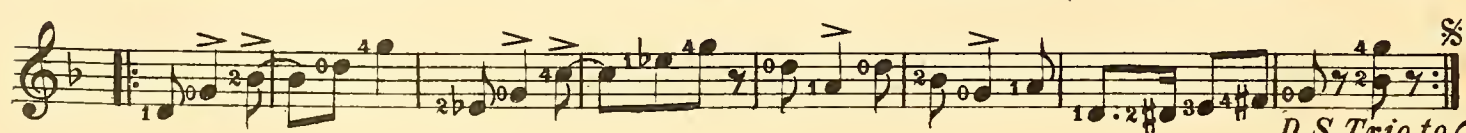
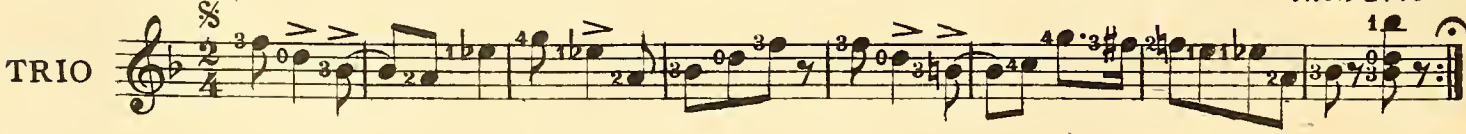
Examples



Virginia Capers

(Syncopation)

Moderato
D Minor



Columbine Waltz

D Minor

The musical score for "Columbine Waltz" is written for ten staves. The key signature is D Minor, and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings (1-4). Chord changes are indicated by letters above the staff: D Minor, F Major, and C Major. The score is divided into sections by repeat signs and bar lines. The first staff is labeled "D Minor". The second staff is labeled "F Major". The third staff is labeled "C Major". The fourth staff is labeled "F Major". The fifth staff is labeled "D Minor". The sixth staff is labeled "F Major". The seventh staff is labeled "D Minor". The eighth staff is labeled "D Minor". The ninth staff is labeled "D Minor". The tenth staff is labeled "D Minor".

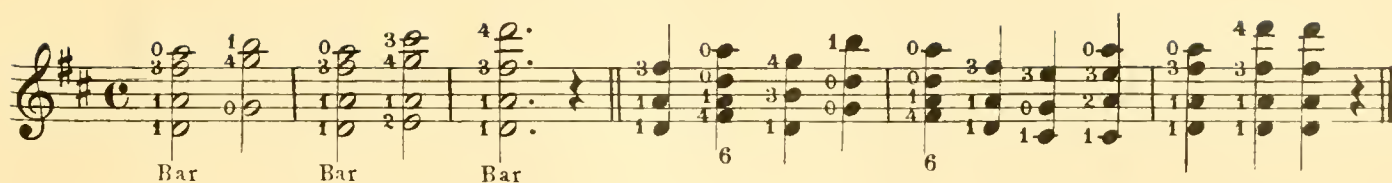
Etude in Thirds

Etude

The Yodlers Song

W J.S. Music Co.,

Chords in D Major



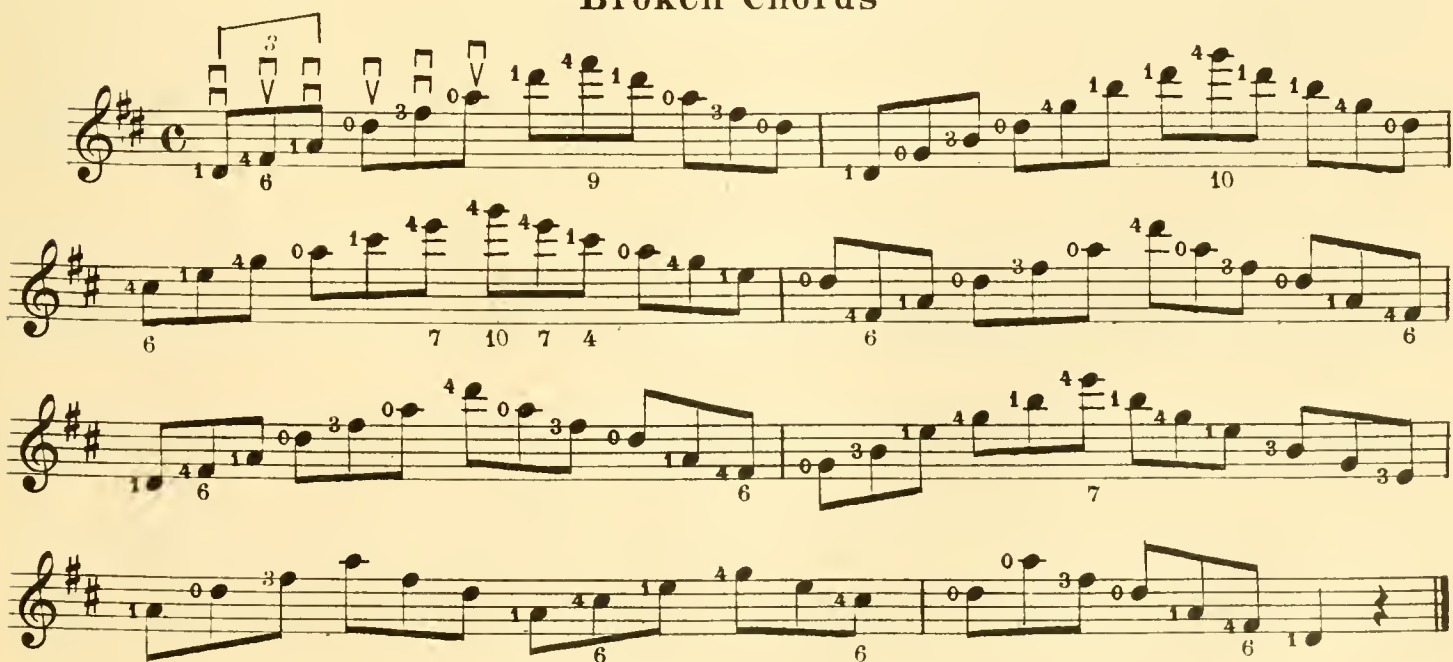
Chord Exercise



Broken Chords



Broken Chords



Grace Notes

A grace or small note written before a principal note has no time value of its own, but takes it from the principal, thus depriving that note of a portion of its duration. It is executed on the Banjo in three ways; 1st: by striking both the grace and principal notes. 2nd: by slurring; that is, in ascending, only the grace note is struck and the principal note vibrated by a finger of the left hand falling on it with force; and in descending, both notes are fingered at once and after striking the grace note, the principal note is sounded by drawing the finger quickly off the string. 3rd: When the time length of the principal note permits, it is to be tremoloed immediately after striking the grace note. The slur mark is used only, to show the connection of the grace, to its principal note.

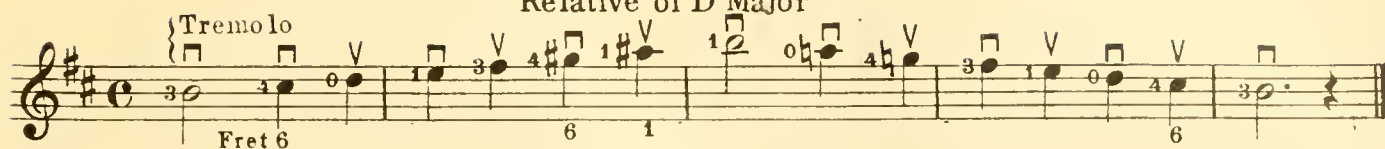
Examples

Review Polka

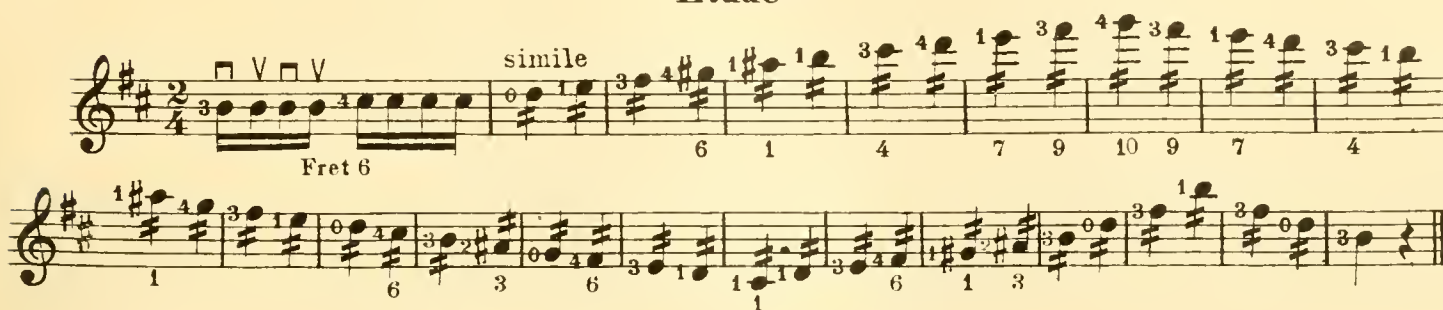
D.C. al Fine

Scale of B Minor

Relative of D Major



Etude



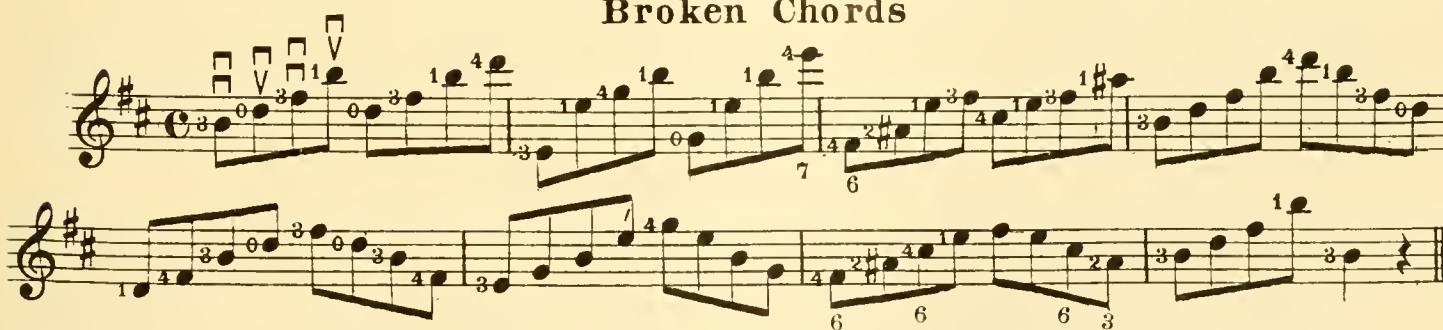
Chords in B Minor



Chord Exercise



Broken Chords



Aria

Lento



Scale of B \flat Major

Signature B \flat and E \flat



Etude



Chords in B \flat Major



Chord Exercise



Broken Chords



Double Grace Notes

Double grace notes are executed on the Banjo by striking the grace notes and the principal note one after another; or by striking the first grace note only, and vibrating the second and the principal note, by the action of the left hand fingers alone. In ascending, the fingers fall heavily on the strings in succession; and in descending, the notes are first prepared by placing the left hand fingers on the strings, and after striking the first note, the fingers are drawn aside in succession, to sound the others. Observe the marking above and below the notes. The slur shows the connection of the grace notes to their principal note.

Examples

written effect

Blue Bell Waltz

Key of Bb

Fine

D. C. al Fine

TRIO

slur

slur

D. C. al Fine

Scale of G Minor

Relative B \flat Major



Etude

Allegro

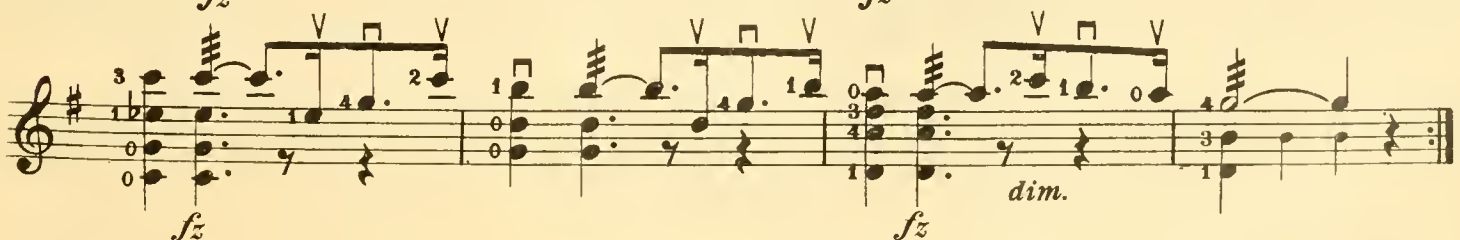
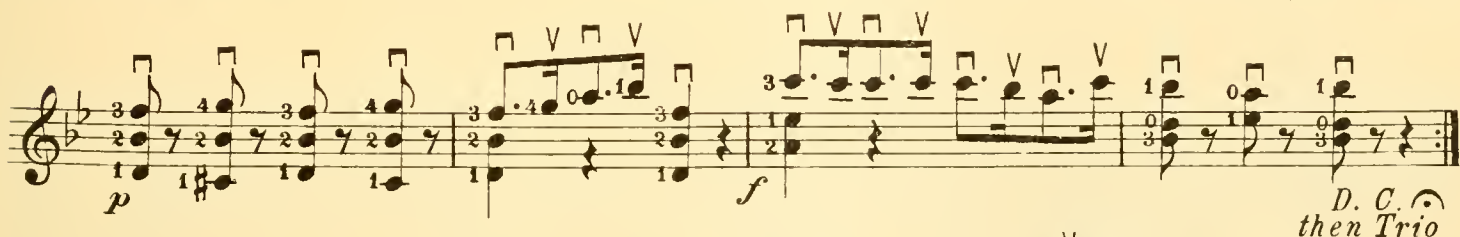
Chords in G Minor

Chord Exercise

Broken Chords

March Of The Guards

Moderato



Scale of A Major

Signature F# C# and G#

Tremolo

F# G# A

Fret 6

Etude

Chords in A Major

Chord Exercise

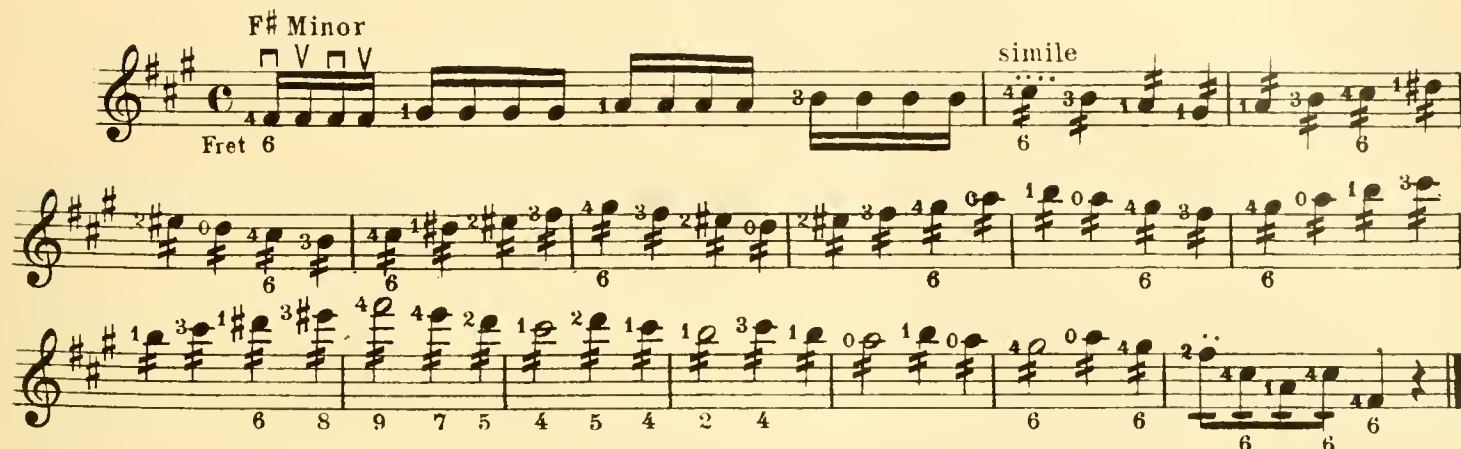
Broken Chords

Scale of F# Minor

Relative of A Major



Etude



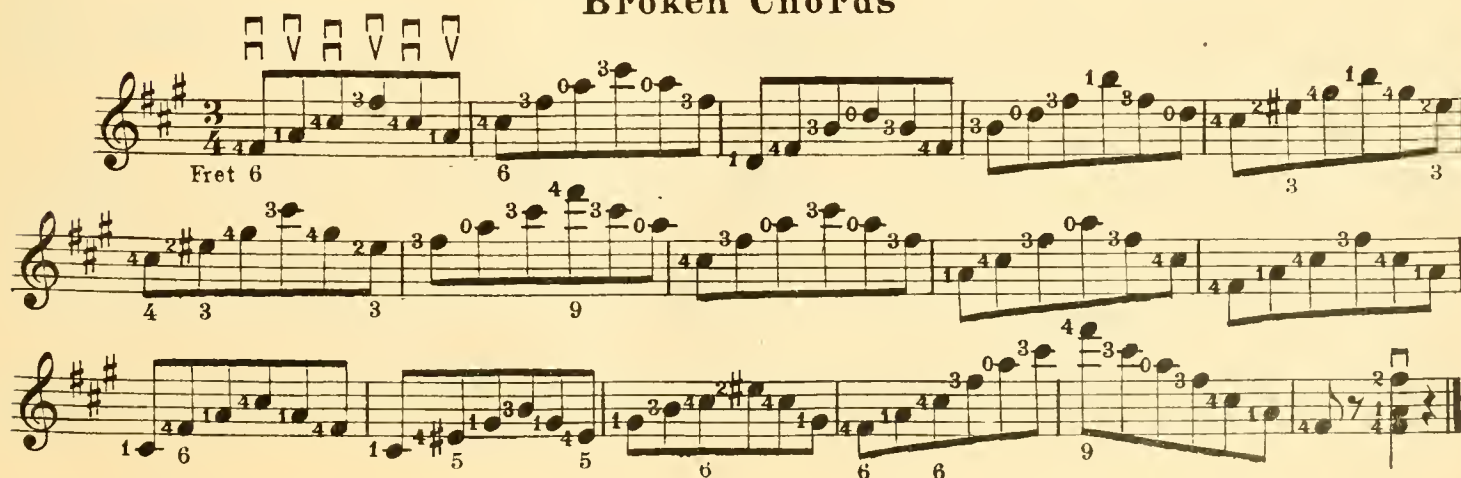
Chords in F# Minor



Chord Exercise



Broken Chords



In Clover Time

Tempo di Schottische

The musical score for "In Clover Time" is written for tenor banjo and consists of ten staves. The key signature is F# Minor (three sharps: F#, C#, G#). The tempo is marked "Tempo di Schottische".

- Staff 1:** Starts with a treble clef and a key signature of three sharps. It includes a "Fret 6" instruction. The notation includes triplets, slurs, and various fret numbers (0, 1, 4, 6).
- Staff 2:** Continues the melody with similar notation, including triplets and slurs.
- Staff 3:** Continues the melody, ending with a "Fine" marking.
- Staff 4:** Labeled "F# Minor" and "Fret 4". It includes a double bar line and continues the melody.
- Staff 5:** Continues the melody, ending with a "D.S.al then Trio" instruction.
- Staff 6:** Labeled "D Major" and "TRIO". It begins a new section with a treble clef and a key signature of two sharps (F# and C#).
- Staff 7:** Continues the Trio section, ending with a double bar line.
- Staff 8:** Labeled "B Minor". It begins a new section with a treble clef and a key signature of two sharps (F# and C#).
- Staff 9:** Continues the B Minor section, ending with a double bar line.
- Staff 10:** Labeled "D Major". It begins a new section with a treble clef and a key signature of two sharps (F# and C#).
- Staff 11:** Continues the D Major section, ending with a "D.C.al Fine" instruction.

Scale of E^b Major

Signature B^b E^b and A^b

Tremolo

Fret 1 3 5 6 6 6 5 3 1

(2) (2)

Etude

Chords in E^b

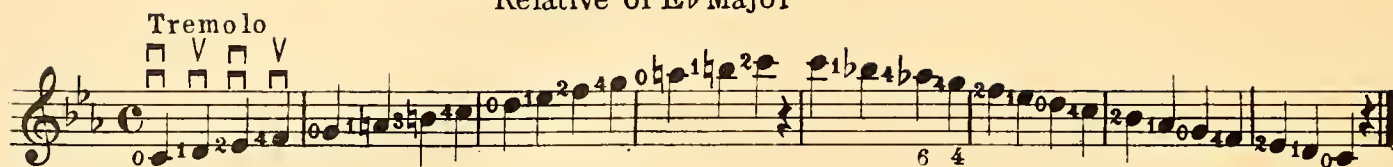
Chord Exercise

Bar

Broken Chords

Scale of C Minor

Relative of E \flat Major



Etude



Chords in C Minor



Chord Exercise



Broken Chords



Golden Days

Minuet

This musical score is for a piece titled "Golden Days" in the form of a Minuet. It is written for a tenor banjo, as indicated by the "Paramount Tenor Banjo Method" label at the bottom. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 8). Performance instructions like *a tempo*, *poco rit.*, *ff*, and *rall.* are included. A section of the score is marked "C Minor". The score is divided into two systems, with the second system starting with a repeat sign. The bottom of the page includes the publisher's name, "W. J. S. Music Co.", and the method name, "Paramount Tenor Banjo Method".

Position — Scales

By position as here meant, is the place of the left hand fingers on the finger-board; and it is customary to say, that the number of a position is determined by the fret at which the first finger of that hand is placed. On the guitar and the regular five string banjo, this is literally true; for each fret is a position; but on the Tenor Banjo the arrangement is somewhat different (and certainly not as consistent) the entire finger-board being divided into only seven positions; as follows:

- The 1st position is from the open strings to the sixth fret.
- The 2nd position begins with the first finger at the third fret.
- The 3rd position begins with the first finger at the fifth fret.
- The 4th position begins with the first finger at the seventh fret.
- The 5th position begins with the first finger at the eighth fret.
- The 6th position begins with the first finger at the tenth fret.
- The 7th position begins with the first finger at the twelfth fret.

Scales

The fingering of scales in a given position on such instruments as the Violin, Mandolin and Guitar, is comparatively an easy procedure; but on the Tenor Banjo with greater distances between the notes, the task is a more difficult one; so that often it will be found more expedient to resort to the shift, than to attempt to cover a given passage, within a particular position. The following scales illustrate the positions from the second to the seventh, inclusive.

Second Position

Third Position

The diagram shows two musical staves, each divided into four sections for the 4th, 3rd, 2nd, and 1st strings. The first staff is for the Second Position, starting at the 3rd fret with a key signature of Bb (Signature: Bb Eb Ab). The second staff is for the Third Position, starting at the 5th fret with a key signature of Bb (Signature: Bb Eb Ab). Fingerings are indicated by numbers 1-4 above the notes. Fret numbers are listed below each section.

Position	4th String	3rd String	2nd String	1st String
Second Position	Fret 3: 1, 2, 3, 4	Fret 5: 1, 2, 3, 4	Fret 7: 1, 2, 3, 4	Fret 8: 1, 2, 3, 4
Third Position	Fret 5: 1, 2, 3, 4	Fret 7: 1, 2, 3, 4	Fret 9: 1, 2, 3, 4	Fret 10: 1, 2, 3, 4

Fourth Position

Fifth Position

The diagram shows two musical staves, each divided into four sections for the 4th, 3rd, 2nd, and 1st strings. The first staff is for the Fourth Position, starting at the 7th fret with a key signature of Bb (Signature: Bb Eb Ab). The second staff is for the Fifth Position, starting at the 8th fret with a key signature of Bb (Signature: Bb Eb Ab). Fingerings are indicated by numbers 1-4 above the notes. Fret numbers are listed below each section.

Position	4th String	3rd String	2nd String	1st String
Fourth Position	Fret 7: 1, 2, 3, 4	Fret 9: 1, 2, 3, 4	Fret 11: 1, 2, 3, 4	Fret 12: 1, 2, 3, 4
Fifth Position	Fret 8: 1, 2, 3, 4	Fret 10: 1, 2, 3, 4	Fret 12: 1, 2, 3, 4	Fret 13: 1, 2, 3, 4

Sixth Position

Seventh Position

The diagram shows two musical staves, each divided into four sections for the 4th, 3rd, 2nd, and 1st strings. The first staff is for the Sixth Position, starting at the 10th fret with a key signature of Bb (Signature: Bb Eb Ab). The second staff is for the Seventh Position, starting at the 12th fret with a key signature of Bb (Signature: Bb Eb Ab). Fingerings are indicated by numbers 1-4 above the notes. Fret numbers are listed below each section.

Position	4th String	3rd String	2nd String	1st String
Sixth Position	Fret 10: 1, 2, 3, 4	Fret 12: 1, 2, 3, 4	Fret 14: 1, 2, 3, 4	Fret 15: 1, 2, 3, 4
Seventh Position	Fret 12: 1, 2, 3, 4	Fret 14: 1, 2, 3, 4	Fret 16: 1, 2, 3, 4	Fret 17: 1, 2, 3, 4

The Shift

The following table exhibits the shift through all the positions. The so called half position begins with the first finger at the first fret, as shown in the first measure on each string. Its usefulness is found, principally, in keys with many sharps or flats. A figure written below the first note in each measure, indicates the fret at which the first finger is placed; the other fingers of course, following, each in its order.

4th or C String

Half Pos. Fret 1

1 2 3 4 5 6 7

8 9 10 11 12 13 14

3rd or G String

Half Pos. 1

2 3 4 5 6 7

8 9 10 11 12 13 14

2nd or D String

Half Pos. 1

2 3 4 5 6 7

8 9 10 11 12 13 14

1st or A String

Half Pos. 1

2 3 4 5 6 7

8 9 10 11 12 13 14

Examples in Shifting

The five following exercises exemplifies the manner of shifting from one position to another. A change of string is indicated by its number, written below the notes.

The image displays five exercises of guitar music, each with a specific tempo and key signature. The exercises are numbered 1 through 5.

- Exercise 1:** Marked *Allegretto* in G major (one sharp). It consists of two staves. The first staff includes fret numbers (3, 4, 0, 1, 2, 3, 0, 1, 2, 4, 1, 3, 4, 1, 4, 1, 2, 4, 1, 2) and shift instructions. The second staff includes fret numbers (3, 5, 7, 8, 7, 8, 5, 8, 3, 7, 8, 10, 8, 7, 8, 10, 7, 8) and shift instructions.
- Exercise 2:** Marked *Moderato* in F major (one flat). It consists of two staves. The first staff includes fret numbers (3, 5, 7, 8, 7, 8, 5, 8, 3) and shift instructions. The second staff includes fret numbers (7, 8, 10, 8, 7, 8, 10, 7, 8) and shift instructions.
- Exercise 3:** Marked *Allegretto* in G major (one sharp). It consists of two staves. The first staff includes fret numbers (4, 6, 9, 10, 12, 10, 9, 7, 10, 9, 7, 5, 9) and shift instructions. The second staff includes fret numbers (9, 10, 12, 10, 14, 12, 10, 9, 10, 7, 5, 9) and shift instructions.
- Exercise 4:** Marked *Andantino* in D major (two sharps). It consists of two staves. The first staff includes fret numbers (6, 7, 9, 7, 6, 9, 7) and shift instructions. The second staff includes fret numbers (6, 7, 9, 7, 6, 9, 7, 8, 9, 7, 9, 6, 9, 6, 9, 7, 6) and shift instructions.
- Exercise 5:** Marked *Allegro* in F major (one flat). It consists of two staves. The first staff includes fret numbers (3, 7, 10, 8, 7, 5, 7, 5, 3) and shift instructions. The second staff includes fret numbers (8, 5, 7, 3, 5, 8, 7, 3) and shift instructions.

Scales On A Single String

In the following, each scale is played on a single string, as marked above the notes. In shifting, there should be no hesitancy, either ascending or descending. Repeat many times.

On the 4 or C String

D FLAT MAJOR B \flat E \flat A \flat D \flat G \flat



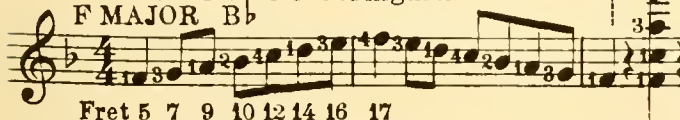
On the 4th or C String

E \flat MAJOR B \flat E \flat A \flat



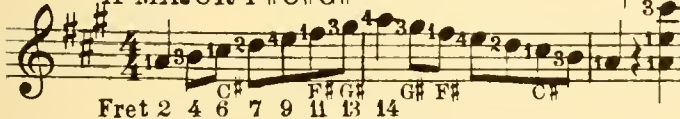
On the 4th or C String

F MAJOR B \flat



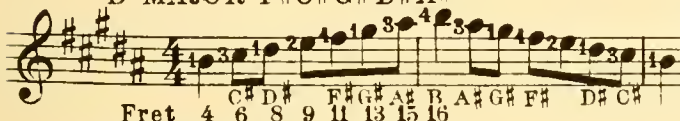
On the 3rd or G String

A MAJOR F \sharp C \sharp G \sharp



On the 3rd or G String

B MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp



On the 2nd or D String

E FLAT MAJOR B \flat E \flat A \flat



On the 2nd or D String

F MAJOR B \flat



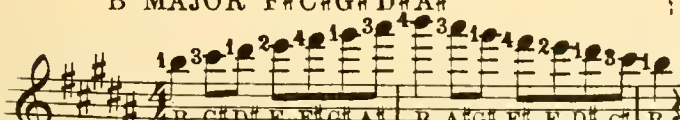
On the 2nd or D String

G MAJOR F \sharp



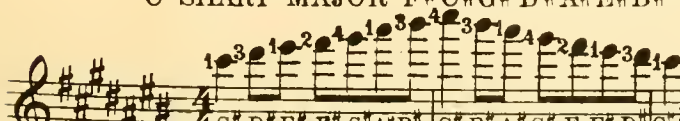
On the 1st or A String

B MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp



On the 1st or A String

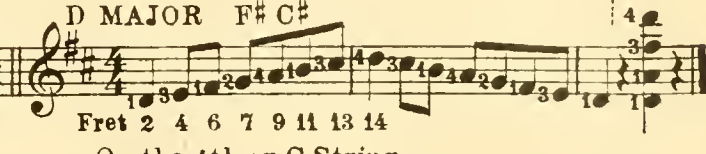
C SHARP MAJOR F \sharp C \sharp G \sharp D \sharp A \sharp E \sharp B \sharp



Fret 4 6 8 9 11 13 15 16

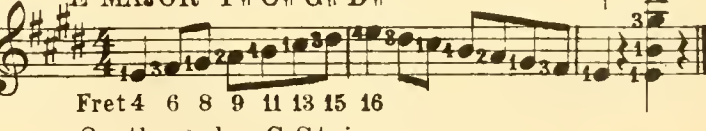
On the 4 or C String

D MAJOR F \sharp C \sharp



On the 4th or C String

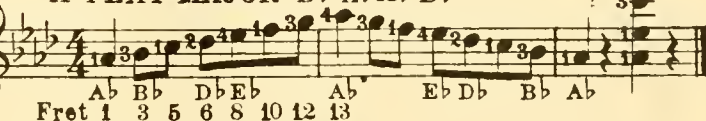
E MAJOR F \sharp C \sharp G \sharp D \sharp



Fret 4 6 8 9 11 13 15 16

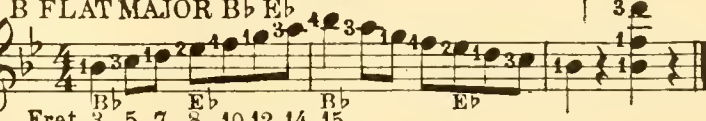
On the 3rd or G String

A FLAT MAJOR B \flat E \flat A \flat D \flat



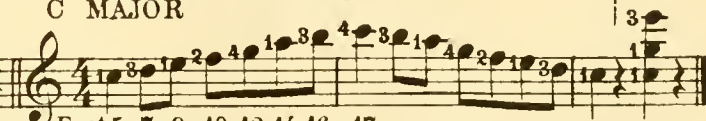
Fret 3 5 7 8 10 12 13

On the 3rd or G String

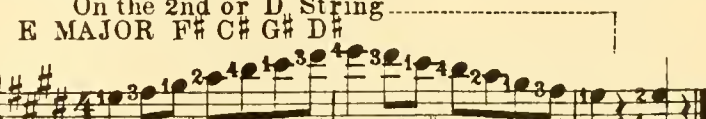


Fret 5 7 9 10 12 14 16 17

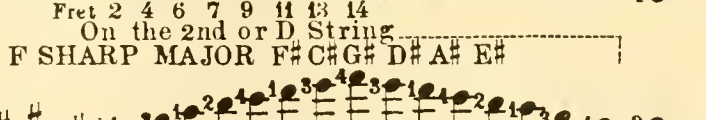
On the 3rd or G String



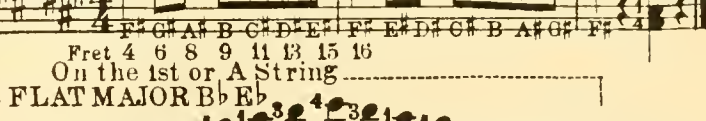
On the 2nd or D String



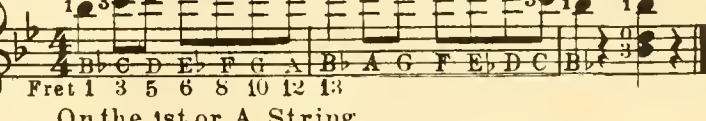
Fret 4 6 8 9 11 13 14



Fret 6 8 10 12 14 16 18



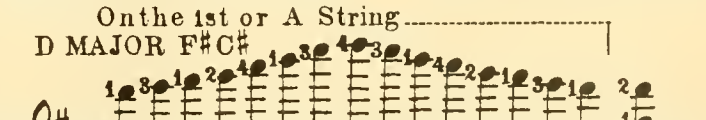
Fret 2 4 6 7 9 11 13 14



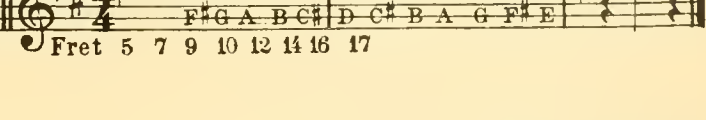
On the 1st or A String



Fret 3 5 7 8 10 12 14 15



Fret 2 4 6 7 9 11 13 14



Fret 5 7 9 10 12 14 16 17

Sleep Well, Thou Sweet Angel

(Franz Abt)

Tenor Banjo Solo

Piano acc. Published

Arr. by Wm. Foden

Moderato

The musical score is written for a Tenor Banjo Solo and Piano accompaniment. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as treble and bass staves, fingerings, dynamics (p, f, cresc., decresc.), and articulations (gliss., L-pizz.).

Staff 1: Treble clef, 3/4 time. Starts with a piano (p) dynamic and an accent (acc.). The melody is in the treble clef, and the bass clef provides a simple accompaniment. A 'Moderato' tempo marking is present.

Staff 2: Treble clef. Continues the melody with a 'gliss.' (glissando) marking. The bass clef accompaniment is more active.

Staff 3: Treble clef. The melody continues with a 'molto espress.' (molto expressive) marking. The bass clef accompaniment is more active.

Staff 4: Treble clef. The melody continues with a 'f' (forte) dynamic. The bass clef accompaniment is more active.

Staff 5: Treble clef. The melody continues with a 'mf' (mezzo-forte) dynamic. The bass clef accompaniment is more active.

Staff 6: Treble clef. The melody continues with a 'p' (piano) dynamic. The bass clef accompaniment is more active.

Staff 7: Treble clef. The melody continues with a 'p' (piano) dynamic. The bass clef accompaniment is more active.

Staff 8: Treble clef. The melody continues with a 'p' (piano) dynamic. The bass clef accompaniment is more active.

Staff 9: Treble clef. The melody continues with a 'p' (piano) dynamic. The bass clef accompaniment is more active.

Staff 10: Treble clef. The melody continues with a 'p' (piano) dynamic. The bass clef accompaniment is more active.

One, Two, Three, Four

Tenor Banjo Solo

Waltz

Arr. by Wm. Foden

Piano acc. Published

2nd String

Yonder Hill

Tenor Banjo Solo

(Song and Dance)

Piano acc. Published

Varied

Arr. by Wm. Foden

Moderato

p

②

③

f Piu mosso

Var. I
CLOG

p

f

The musical score consists of ten staves of music for a tenor banjo. The notation includes various fingerings (0-4) and dynamics (p, f, dim.). The first staff begins with a forte (f) dynamic and a crescendo. The second staff includes a piano (p) dynamic and a forte (f) dynamic. The third staff includes a piano (p) dynamic and a forte (f) dynamic. The fourth staff is labeled "Var. II JAZZ" and begins with a forte (f) dynamic. The fifth staff includes a piano (p) dynamic and a forte (f) dynamic. The sixth staff includes a piano (p) dynamic and a forte (f) dynamic. The seventh staff includes a piano (p) dynamic and a forte (f) dynamic. The eighth staff includes a piano (p) dynamic and a forte (f) dynamic. The ninth staff includes a piano (p) dynamic and a forte (f) dynamic. The tenth staff includes a piano (p) dynamic and a forte (f) dynamic.

Sailing

Tenor Banjo Solo

(G. Marks)

Arr. by Wm. Foden

Piano acc. Published

The musical score for 'Sailing' is written for Tenor Banjo in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Piano acc.' and the piece is published. The score is arranged by Wm. Foden. The music is composed of nine staves. The first staff starts with a *mf* dynamic. The second staff continues the melody. The third staff includes a *cresc.* marking. The fourth staff features a *f* dynamic. The fifth staff includes a *p* dynamic. The sixth staff includes a *rit. cresc.* marking. The seventh staff includes a *p a tempo* marking. The eighth staff includes a *cresc.* marking. The ninth staff includes a *poco rit.* marking. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and dynamic markings like *mf*, *cresc.*, *f*, *p*, *rit. cresc.*, *p a tempo*, and *poco rit.* The music features complex fingerings indicated by numbers 0-4 and includes many slurs and ties.



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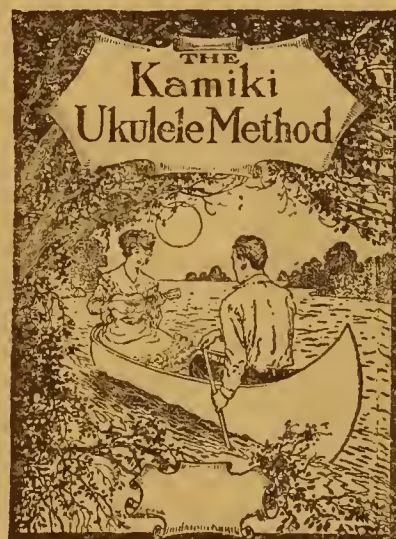
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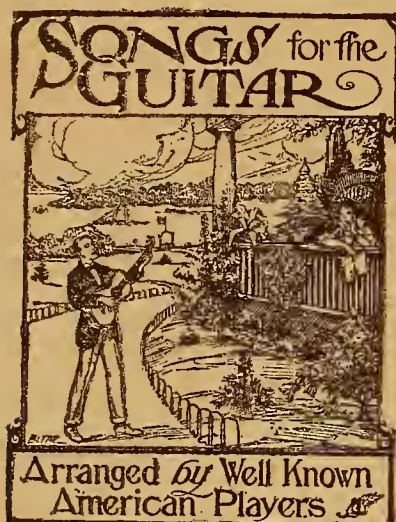
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Songs for the Guitar

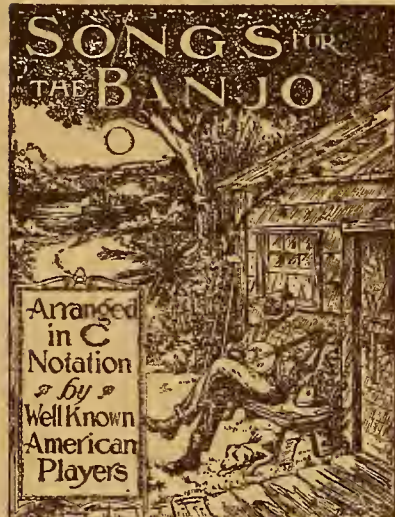
This collection of Fifty-eight songs includes many old favorites, and a number of songs both new and old, which have never before been published with Guitar accompaniment. Several Spanish, French and Italian songs in original text, splendidly arranged by Fred. J. Bacon, Mr. and Mrs. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter, Wm. J. Smith and Walter F. Vreeland.

The accompaniments range in difficulty from the very simplest, suitable for first-grade pupils, to those requiring considerable skill.

Most of these songs are especially adapted for concert use and are very effective as duets for Violin, Cello, Mandolin or Mando-Cello and Guitar.

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Songs for the Banjo

IN C NOTATION

This collection of Fifty-six songs includes many old favorites and a number never before published with Banjo accompaniment, arranged by the following celebrated arrangers and players, Thos. J. Armstrong, Fred. J. Bacon, Zarh M. Bickford, Wm. Foden, W. J. Kitchener, Geo. L. Lansing, J. G. Liddicoat, Francis Potter and Walter F. Vreeland.

This is the only song collection for Banjo published in this country in C notation. The accompaniments are effective and banjoistic, and none of them too difficult for the average performer.

Needless to say, the tune or air in these pieces, though written for voice, may be carried by Violin, Mandolin, on any leading instrument.

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